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MUSIC EDUCATOR

Continuing Education: Swinging through the Summer

by Josh Cvijanovic

Bringing Experiences to Pre-Service Music Educators Through Technology

by Dr. Catheryn Shaw Foster

The Rise of the Bedroom Musician

by Howell D. Ledford, Jr.

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MUSIC EDUCATOR

NCMEA Board Directory	4
NCMEA President's Message	6
<i>Jazzmone Sutton</i>	
NCMEA Executive Director's Message	8
<i>Pat Hall</i>	

FEATURED ARTICLES

Continuing Education: Swinging through the Summer	10
<i>Josh Cvijanovic</i>	
The Rise of the Bedroom Musician	20
<i>Howell "Howie" D. Ledford, Jr.</i>	
Bringing Experiences to Pre-Service Music Educators Through Technology	22
<i>Dr. Catheryn Shaw Foster</i>	

COLUMNS

Band Chair's Message	14
Elementary Chair's Update	16
Middle School Choir Chair's Message	18

A special thank you to all our advertisers who support music educators and music education in N.C.

Alfred Music	21
Brevard College	15
East Carolina University	17
Gardner-Webb University	19
Hayes School of Music	23
Music and Arts	Inside Back Cover
NAfME	1, 24
Smoky Mountain Music Festival	9
UNC Charlotte	3
UNC Greensboro	Back Cover
UNC Wilmington	7
Western Carolina University	12, 13
Yamaha	Inside Front Cover

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We Grow Because of Them

"I'm coming up the rough side of the mountain. I'm doing my best to make it in."

-"Rough Side of the Mountain"

There is a lasting memory of my family's gospel group gathering into my grandmother's van to travel to a local church whenever I hear the words of the Southern Gospel song, "Rough Side of the Mountain." The Rev. F. C. Barnes and Company were fundamental in my musical development and essential to the many weekend trips to various church performances. It wasn't until I saw a social media post from Come Hear NC a couple of months ago that I learned that F. C. Barnes was a North Carolina native and that his song "Rough Side of Mountain" was created in my home state.

North Carolina has a tradition of cultivating quality musicians and the music educators who guide them to success. From Nina Simone to Tom Petty, Elizabeth Cotton to Earl Suggs, the Avett Brothers to J. Cole and countless other music makers both known and unknown, our state has a tradition of cultivating talented musicians and music makers. Whether our students become famous household names, local performers, or life-time participants of music, we as educators and music stakeholders continue the tradition of quality music education in North Carolina.

As a music education organization, NCMEA's mission is to advance music education by promoting the understanding and music making by all. We see no limit as to who should or should not create and participate in music education. To achieve this mission, our organization has been energized over the past couple of years to advocate for our profession with the legislators and decision makers. Last year, North Carolina saw its first ever Music in Our Schools Month* (MIOSM™) proclamation signed by Governor Roy Cooper. This year, we witnessed a second proclamation signed by Governor Cooper reaffirming MIOSM™ and an Arts in Our Schools Month proclamation from Superintendent Mark Johnson and the NC State Board of Education.

Each proclamation is a very notable step in increasing music's standing in a child's well-rounded education on the state-wide level from two different governing bodies. We are making positive strides towards our mission of music education for students across NC. Here is a highlight from each proclamation;

"Whereas, Arts Education is essential for all students in NC as a part of a well-rounded education;"

— Arts In Our School Month

"Whereas, the purpose of this celebration is to raise awareness of the importance of music education and to remind us school is where all children should have access to music"

— Music In Our Schools Month

Both proclamations can be viewed on the NCMEA website under the "Advocacy" tab in the "Committees" heading.

As we continue to shine the light on music education as an essential part of a child's well-rounded education, our organization is committed to finding ways to reach new audiences on the importance of music education. One way that we have done this is with the guest appearance of Miss America 2019, Nia Franklin, for MISOM™ and the March 13 "Concerts at the Capitol." Franklin, who is a North Carolina native and the graduate of two North Carolina universities with degrees in music composition, shared with legislators and state officials the positive impact of music education on her life and how it set the stage for her national success.

Our work as an organization is amplified as each of you continue to provide quality music education in North Carolina. I encourage you to use NCMEA's advocacy efforts such as the Miss America visit, and the two state-level proclamations as a springboard to promoting music education in your own communities. Share the great news of the state and national impact of music education.

Personally, I've posted the MIOSM™ proclamation outside my classroom door, and it has sparked various conversations in support of music education. I encourage you to continue to bring positive awareness to the importance of our profession to a child's educational journey. Your year-round individual advocacy work and personal impact stories are just as important as the larger scaled efforts and events.

Lastly, I want to thank you for your part in keeping music education a strong and proud part of a child's well-rounded education. Happy music making.



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Miss America Takes Capitol By Storm



The appearance of Miss America 2019, Nia Franklin, on March 12 and 13 to help us advocate for music and arts education was a HUGE success. She visited choral director Eddie Adams' Millbrook High School class on Tuesday afternoon. The students performed and held a Q&A session with her, sharing their thoughts on the importance of music education. On Tuesday evening, Music & Arts sponsored a meet and greet reception for NCMEA members at Ligon Middle School in Raleigh. The Enloe Jazz Ambassadors, under the direction of Robert Hunter, performed with Franklin joining them to sing a few jazz standards.

On Wednesday, the Legislative Building was a buzz with her appearance. She met with leaders of the newly formed Art Caucus, a joint meeting with Senate President Pro Tem Phil Berger and Speaker of the House Tim Moore, and other key legislators. Leaving the building to walk to the Capitol, we passed the House Sargent-At-Arms office where Franklin graciously posed for photos with staff. During each meeting, she spoke of the importance of music education and how it played a positive role in her success on the national stage.

Each Wednesday during Music In Our Schools Month® (MIOSM™), NCMEA featured school performance ensembles performing at the State Capitol. The North Davidson High School choral ensemble, Franklin's alma mater, presented an incredible concert. Choral director Ashley Brady chose a wonderful program of ensemble pieces and let the students shine with solo performances. The performance ended with a beautiful rendition of the national anthem featuring Franklin. A contingent



of Davidson County School System leaders were in attendance as well as state legislators from Davidson County. First Lady Kristen Cooper read the MIOSM™ proclamation from Governor Cooper, and Superintendent Mark Johnson made remarks on the importance of music education. We are eternally grateful to the North Carolina Arts Council for Live Streaming the Concert at the Capitol as part of the 2019 Year of Music in North Carolina.

On Wednesday afternoon, Franklin was introduced in both the House and Senate Chambers where she once again shared remarks on the importance of music and arts education in her life. She also sang the national anthem in the House and "God Bless America" in the Senate.

Throughout the entirety of her visit with NCMEA and the NC General Assembly, she promoted the importance music education and made a lasting impact on legislators and policy makers in downtown Raleigh.





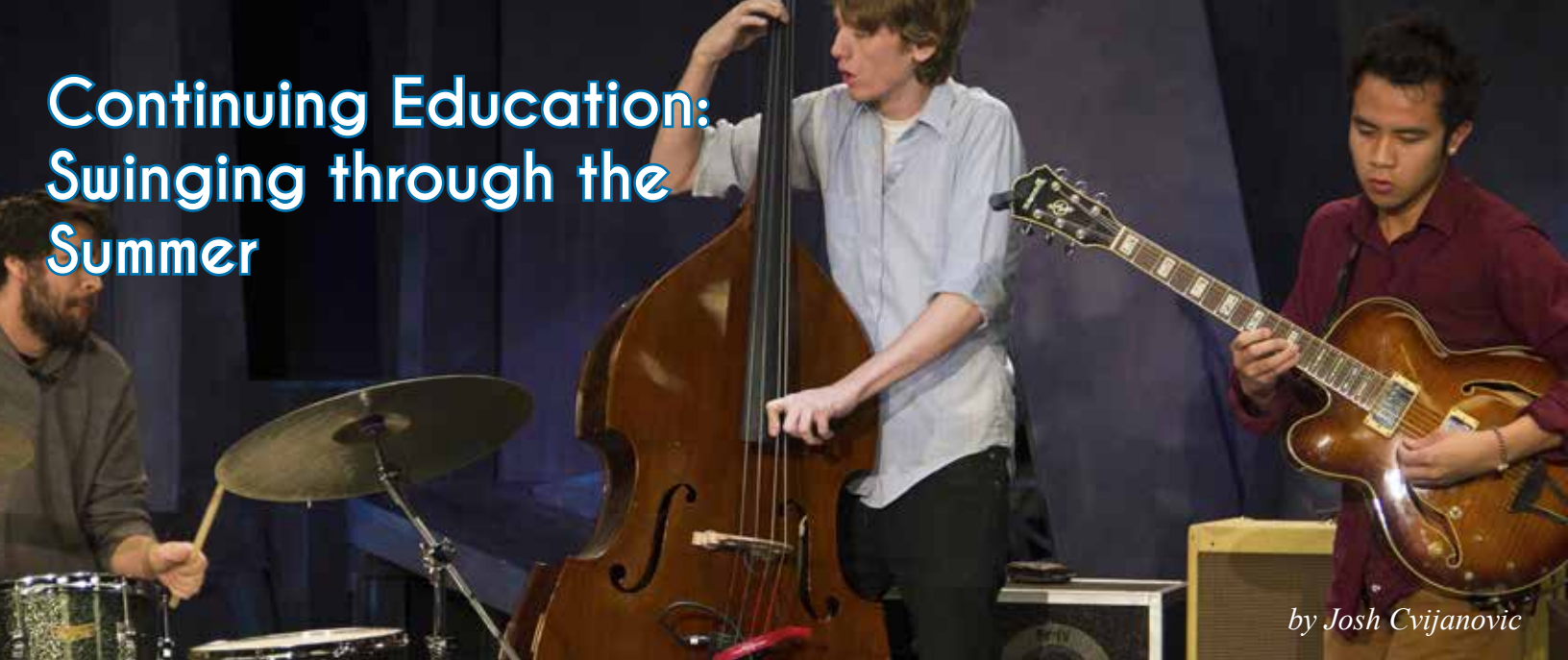
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Continuing Education: Swinging through the Summer



by Josh Cvijanovic

Summertime, and the livin’ is easy. With Spring settling in and many of our thoughts drifting to the “lazy days of summer,” I wanted to speak to one of those dreaded fears that haunts all teachers: summer learning loss. We’ve all read the statistics and experienced the undeniable truth when we cue that first downbeat in August. Some years, it seems like the children go home and actively work to forget everything they learned about band the previous school year. Thankfully, there are a number of music camps and summer workshops across the state working to actively combat this off-season technical backslide.

While many of us have students who attend a concert band camp, or a drum major academy during summer, amazing jazz workshops are available as well. In speaking with some of my students about their experiences over the years, they cited how the immersive environment helps gives young students a better concept of style, and how a player’s role may change depending on a big band versus a combo setting. The chance to practice the audition process, perform with members of faculty, and begin studying jazz theory proves to be invaluable for these students when they return in August.

To provide a snapshot of the opportunities we have right here in North Carolina, I reached out to three summer workshops my students attended: Brevard Summer Jazz Institute, UNC Summer Jazz Workshop, and the UNCW Summer Jazz Workshop. These three camps, directed by Michael Dease, Stephen Anderson, and Frank Bongiorno respectively, all agreed to share a little bit about their individual workshops and the opportunities for students who attend.

Who typically attends this workshop?

Brevard Summer Jazz Institute: Seventy percent of applicants are high school, and thirty percent are college students. Typical age is 16-22, although ages 14-29 are accepted. Players of all levels are accepted in relatively equal amounts by design.

University of North Carolina Jazz Workshop: We accept rising eighth grade students, high school and college students, as well as adults.

University of North Carolina Wilmington Jazz Workshop: Rising eighth grade to rising college freshmen, ages 13-18. Intermediate level students to advanced musicians.

How do students apply?

Brevard: Students apply through an online application, including a recorded audition excerpt. www.brevardmusic.org/institute/jazz/

UNC: Students apply through an online application. There is no audition associated with the application, but acceptance into the workshop is based upon the merit of the application information and previous experience. music.unc.edu/summerjazzworkshop/

UNCW: Students submit an online application in conjunction with a letter of recommendation from their band director or private teacher. uncw.edu/music/smc/smcjazz.html

What is the focus of the workshop?

Brevard: General musicianship tailored to jazz-relevant areas: learning tunes, technique, jazz history, ensemble playing, private lessons, and performance strategies.

UNC: We teach courses in jazz theory, improvisation in the morning, combo classes and lessons, and sit in with the faculty jam sessions in the afternoon, and evening concerts by faculty. The students play in the final Friday afternoon concert. Rising high school seniors and older can opt to take the course to receive 3.0 credit hours from UNC.

UNCW: All aspects of jazz and music making from theory to improvisation, in both big bands and combo settings.

Who is the faculty comprised of?

Brevard: Professional jazz artists and educators from around the country. 2019 faculty includes Gwen Dease, Lenora Helm, Ariel Pockock, Jim Alfredson, Luther Alison, Marlene Rosenberg, Sharel Cassity, Gregory Tardy, Brandon Lee, Anthony Stanco, Gina Benalcazar, Randy Napoleon, Jeff Sipe, Ulysses Owens, Jr.

UNC: We have over 20 faculty and staff comprised of some of the finest musicians in North Carolina, who are actively performing nationally and internationally. Our special guest this year is

Professor Jeff Campbell, Director of Jazz Studies at Eastman School of Music. Other staff includes Jim Ketch, Kate McGarry, Aaron Hill, Gregg Gelb, Jerald Shynette, Scott Sawyer, Jason Foureman, Jeff Campbell, Dan Davis, Kobie Watkins, Juan Alamo, Ed Paolantonio, and Andy Bechtel.

UNCW: UNCW faculty and guest artists including Frank Bongiorno, Tom Davis, Natalie Boeyink, Kevin Day, Justin Hoke, Jerald Shynett, Jon Hill, Jerry Lowe, Paolo Gualdi, as well as this year’s guest artist, trumpeter/composer Michael Mossman. Each member of the jazz faculty maintains a busy performance schedule as a soloist as well as a recording and supportive musician. The collective musical experiences of members of the faculty read like a who’s who of jazz. As active clinicians and performers throughout the country, they are dedicated to the pedagogy and perpetuation of jazz as an art form.

What is the daily schedule like?

Brevard: All-day program from morning warm-up, classes, lessons, ensemble rehearsals through evening with master classes and jam sessions after dinner.

UNC: Each day includes jazz theory, improvisation class, jazz combo rehearsals, group lessons, jam sessions with members of the faculty, and evening concerts after dinner.

UNCW: The daily schedule covers virtually every aspect of jazz studies, including big band and combo opportunities, jazz improvisation and music theory classes, jazz history, jazz piano, individual lessons, special jazz topics, master classes, and evening performances. This workshop also features opportunities to work one-on-one with jazz faculty and guest artists.

What is the tuition? Are there scholarship opportunities?

Brevard: \$1,500 all-inclusive tuition, dorm and meals. Scholarships are available based upon merit and need.

UNC: We have two different sections. The Community Workshop is \$375. The MUSC 364 (college credit) Workshop section is \$75 + UNC tuition for 3.0 credit hours. Scholarship opportunities vary from year to year depending on what donations we receive from donors.

UNCW: \$525 covers tuition, room, and board. There are scholarships available to NCMEA All-Region and All-State players, select instruments based upon instrumentation balance. Need scholarships are also available.

Why do you think it is important for students to have an experience like this?

Brevard: Our camp in an immersive experience, and provides an instant community of jazz students, mentors, and a select, diverse group of inspiring educators in a supportive environment.

UNC: I feel that the UNC Summer Jazz Workshop is important for many reasons. The students receive important training (i.e., jazz theory and improvisation) that they often cannot receive in high school curriculum. It is an opportunity for students to form new friendships and to work closely with students from across the state of North Carolina and the United States that they otherwise would not have the opportunity to meet and work with. They also receive coaching from outstanding faculty who work with them closely.

UNCW: The experience is meant to not only provide students with an awareness of jazz music, but also to enhance the student’s abilities and skills in music making in general as well as playing jazz, ultimately, to better prepare students when they return to their school bands.

While this is a quick overview of these three diverse programs, you can see there are many wonderful opportunities for your students to continue working, learning, and developing as a jazz musician over the summer months. It does not matter if your student is new to jazz, has dabbled with the style a little in school, or is a repeat member of the All-State Band; you can find a workshop that will suit their needs. Camps like these actively combat the retention issues, teach your students skills they can bring back into your classroom, and continue to instill a love of music over the summer months.

Here are some other Summer Jazz Camps available in NC and on the East Coast:

Durham Jazz Workshop Summer Youth Programs
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djazzworkshop@gmail.com / (919) 486-5299
www.durhamjazzworkshop.org/youth-jazz-summer-programs.html

Florida State University Jazz Ensemble Camp
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music.fsu.edu/summermusiccamps/jazz-ensemble-camp-senior-high

Jamey Abersold’s Summer Jazz Workshops
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jason@jazzbooks.com / (812) 944-8141
workshops.jazzbooks.com/

JazzArts Music Camp
Charlotte, NC
info@thejazzarts.org / (704) 334-3900
www.thejazzarts.org/index.php/jazz-academy/in-community/jazzarts-music-camp

John Coltrane Jazz Workshop
High Point, NC
programs@highpointarts.org / (336) 889-2787, ext. 26
highpointarts.org/arts/arts-education-programs/john-coltrane-jazz-workshop/

Skidmore Jazz Institute
Saratoga Springs, NY
(518) 580-5590
www.skidmore.edu/summerjazz/the-institute.php

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By the time you read this, most of you will have finished with Music Performance Adjudication. I trust you all survived and learned something from the experience. Now, as you push to the end of the school year, don't forget to keep sharing the love of music with your students. I know it can be hard at this time of year. One event we get to look forward to as the school year winds down is the NCBA All-State Honors Band Clinic. We have three outstanding clinicians joining us to teach and inspire our students.

North Carolina All-State Honors Band Clinicians



Michael Sweeney is an ASCAP award-winning American composer and musician. He studied music education and composition at Indiana University Bloomington. Sweeney taught five years in public schools of Ohio and Indiana, where he taught many concert, jazz and marching programs (including three years with the Greenwood High School Marching Woodmen) for students from elementary to

high school.

Since 1982, he has worked full time for Hal Leonard Corporation in Milwaukee, and is currently director of band publications. In addition, he contributes as a composer and arranger in all instrumental areas. Sweeney is particularly known for his writing at the younger levels for concert and jazz bands, and has over 500 publications to his credit. His works appear on numerous state contest lists and his music is regularly performed around the world. An ASCAP award-winning composer, his "Ancient Voices" and "Imperium" are analyzed in music education texts from GIA Publications.

Sweeney is also in demand as a clinician and conductor for honor bands and music festivals.

Jeffrey Warner, USAF Ret. (BME, Florida State University; MBA, Cameron University, MA, Naval Postgraduate School)

retired from the Air Force as a Lieutenant Colonel in 2016 after twenty years of service, and is an active guest conductor, consultant, and clinician at both the secondary and collegiate level in North Carolina, as well as providing professional development seminars for band directors. Since moving to the area upon his military retirement, he has expanded his writing contributions to include seven new band transcriptions, plus additional orchestral arrangements and original works.

Warner began his career in 1990 as a music educator, beginning as a high school band director in Central Florida, and then as a faculty member at Cypress Lake Center for the Arts in Ft. Myers, Florida, teaching music theory, jazz theory, coaching chamber music, and conducting wind ensemble, symphony orchestra, and musical theater performances.

Entering the U.S. Air Force in 1996, he served as a professional career band officer and conductor in a series of associate conductor and commander assignments: Band of the USAF Reserve (Robins AFB, GA), US Air Forces in Europe Band (Germany), Pacific Air Forces Band (Elmendorf AFB, AK), the USAF Academy Band (Colorado Springs, CO), and the USAF Heritage of America Band (Langley AFB, VA)—using music to build relationships and communicate cooperation to both military and civilian audiences globally.



Dr. John Stanley Ross is director of bands in the Hayes School of Music at Appalachian State University where he serves on the graduate faculty, conducts the Appalachian Wind Ensemble, Chamber Winds and Concert Band, teaches courses in graduate and undergraduate conducting, supervises student teachers, serves as the advisor for Kappa Kappa Psi and the

Collegiate National Band Association, and guides all aspects of the ASU bands program. He is also the artistic director of the Charlotte Pride Band and serves as a Conn-Selmer Educational Clinician.

Ross is a frequent guest conductor, adjudicator and clinician throughout the United States and has also conducted in China, Romania, and South Korea. Recent and future guest conducting engagements include the 2019 North Carolina 11-12 All-State Band and numerous regional and district honor bands throughout the country. Ensembles under his direction have performed at state conferences in Michigan, Minnesota, and North Carolina and at the American School Band Directors Association National Convention and the Mid-West International Band and Orchestra Clinic.

He has commissioned and arranged several works for winds and has conducted over thirty world premieres. His performances have been heard on National Public Radio's Performance Today series and have won the praise and admiration of composers such as John Mackey, Karel Husa, Michael Daugherty, Samuel Adler, David Gillingham, William Harbinson, and David Maslanka, among others.

North Carolina All-State Honors Band

I look forward to Honors Band weekend where we will be celebrating our recently elected Hall of Fame Members: Dave Albert, Dr. John Locke, and Fran Shelton. We will honor these fine educators at 12:40 p.m. before the concert begins on Sunday, May 5, 2019. (Don't forget to nominate candidates for our next induction. These nominees are due on July 1 each year. More

information can be found on our website.)

The entire North Carolina All-State Honors Band clinic weekend would not be a success without the tireless work of many dedicated professionals:

Auditions Site Hosts – Rodney Workman and Wesley Richardson at Central Davidson;

Auditions Chairs – Susan Fritts, Laradon Pilot, and Kyler Zary;

Clinic Chairs – Jamie Bream, Wes Richardson and Karen Williams-Lanning;

State Webmaster – Ruth Petersen;

President-Elect – Jamie Bream; and

All-State Honors Band Clinic Host – Jeff Fuchs at the University of North Carolina Chapel Hill.

Please be sure to thank these directors for all the work they do to serve the North Carolina Bandmasters Association.



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As I sit here writing this, I can't help but be in total gratitude and appreciation for all that music has brought into my life. The joy, the friendships, the colleagues, the love, the expression, the education, the opportunities, the... everything. I pondered what I could say that would be the a-ha moment we often need at this time of year. I have a whole door of music quotes on my classroom door (Thank you, my dear friend, Tracie King!).

Two more greet me upon walking into my den. "Teach music to a child and you give the soul a voice," and, "Music gives flight to the soul." Neither one of which is fully attributed to anyone. I heard that Etta Baker said the first one, however, I am unsure. These words ring in my head as something to share with you as I'm sure they ring true for you as well. I researched quotes to find the ultimate words to share. I read many quotes, words of wisdom from Plato, Shakespeare and Einstein to Billy Joel, Frank Zappa and Colbie Calliat.

Each quote spoke to me, each spoke of something that says why I am a musician. Each quote is timeless and touches a part of me. They speak to the part of us that makes us not only musicians but educators, consuming our beings, bringing fullness to a life that otherwise would be void. So, the words of wisdom are more than one can narrow down to an article in a journal. Instead, I will encourage you to seek out those words whenever you feel sad or unsure of the validity of what we do. They will remind you of why we love music and share that love through education of children of all ages.

We know music's importance in our lives enough to share it. We are, more often than not, the only person in the building who teaches music. Ours is also the only subject that brings in many parents and community members to our schools, goes out into the community and shares what we have taught our students. The upcoming weeks and months are full of these opportunities for music educators. Whether it is a small PTO program or a festival of some sort, we have the honor and opportunity of putting a public face to what we do in the trenches every day. Other educators don't

have these opportunities to share what they teach their students. We, however, do. Plus, it is something that makes us human, feeds our souls and can level the ground on which we all stand between the struggling learners and the accomplished ones. We have the honor and the privilege of teaching all the students in our schools, to touch each life for many years and build relationships with families that very few other subjects get the chance to have.

Being the only music educator in the building means that we are soloists but we need support like other teachers. We need the comradery. We need someone to reach out to and share both the good and the bad. We need a sounding board and a place to celebrate our students and our accomplishments. We need to still be a part of an ensemble, a choir, a band, an orchestra. So, where do we go to meet these needs? We go to NCMEA, to our NCMEA Elementary Section Facebook page and we join. We have a place to share our celebrations, reach out for suggestions and get assistance. We have a place to celebrate with others, and be a part of an ensemble that will help us fill the gap. Take a little time to share what you are doing at your school, what you need for support and see what others are doing. Nourish your music teacher soul through the community we have here. Become an active member, meet new people and make new friends as well. No building can contain music, nor can it contain the community that we have here. Music is borderless and bountiful, as is this great organization we have.

Sharing our day to day experiences and joys can keep us refreshed as we go throughout the remainder of our year. Pat each other on the back and sing or play a beautiful song of spring. Take time to nourish your musical soul. It makes sharing the love of music so much better when we are overflowing with great musical experiences ourselves.

I look forward to hearing from you all. Thank you for the honor of leading this group. I am blessed.



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Middle School Choral

Aaron Lafreniere, Chair



As I write this article, our All-County Chorus event weekend just ended, and like most of you, I'm in the throes of MPA preparation and All-State Chorus rehearsals. However, by the time you receive this publication, All-State Chorus will be over and you will most likely be preparing for end-of-year performances and dreaming of summer.

I would like to take a moment to say thank you to Susan Townsend, the Student Activities Chair, for a successful MPA event this year. Another huge thanks to our site hosts across the state and our adjudicators who always provide valuable feedback. For those of you who received superior ratings at MPA, I would strongly encourage you to apply to perform at NCMEA Professional Development Conference. The application and recordings are due by June 15. Please review the website or contact Eileen Kress for more information.

Angel Rudd, All-State Chorus coordinator, deserves a huge round of applause for her tireless work producing a seamless, organized, and professional event. All-State Chorus is one of my favorite times of year because I feel I can unwind a bit, spend time with colleagues, and learn new teaching techniques from all the different clinicians. I always come back to work refreshed and rejuvenated as we move toward the end of the school year.

What do you think about as we get closer to the end of the year? Are there some things that you always do... or forget to do? Here are a few to consider:

Traditions: At our school's final chorus concert, we perform "Wherever You Go", a song that has been performed every spring for the past 18 years. Before we sing, each eighth grader is given a carnation to give to the person who helped them the most through their previous three years in middle school. Having traditions helps to build a sense of community with each generation of chorus students. Do you have any long-standing traditions at your school? If not, it's never too late to start. Remember, it only takes doing something twice to make it a tradition!

Recruitment: Reach out to your high school choral programs and invite them to perform at your school. This encourages students to remain in chorus after they graduate from your program. Take a trip to your feeder elementary schools and sing for them. Performing for students will help spark joy and motivate them to be a part of your program. What about a concert where your middle school singers sing with the high school chorus?

Final Exam: Our school requires written final exams in all classes. After our last performance, we spend time reviewing. We review with study guides and worksheets packed with content taught throughout the school year. Playing review games can help keep the students engaged and it's fun!

Calendar: Go ahead and schedule your concert dates for next year. Add all the state events, deadlines, and All-County dates to your calendar. If you can, submit those dates to your administration and other groups (athletics and/or other departments) to help avoid scheduling conflicts.

Honors Chorus: The Honors Chorus audition piece was announced at All-State. Go ahead and purchase a copy and send it home with your students before summer break, along with information about the practice tracks and workshop clinics.

Awards & Certificates: We present all of the chorus awards at our school's end-of-year ceremonies, including recognizing students who participated in Honors, All-State and All-County choruses. We do it at the end of the year to make it more ceremonious, rather than just giving the certificate to them after the event is concluded. You could also do class awards on paper plates, like "class clown", "most improved", best "sight-singer", etc. An awards banquet is also a great idea but requires more planning and time to prepare.

Organize & Clean: After our final performance, when testing is in full force, we use the time to organize the music library, put things away, and clean our classroom. Complete a room inventory, submit new song titles from this year to your music library, and file any leftover paperwork.

Ideas for Next Year: As the year comes to a close, I take time to reflect on the year. I like to write a list of thoughts and ideas in Google Docs to make sure that I have it available for the next school year. Make a summer reading list. Dedicate some time to learning and professional development.

Relax: Now that MPA is over, take a breather. Allow yourself some time to collect your thoughts and slow down a bit. Appreciate your hard work and be sure to show your students how much it meant to you.

I hope your year went well and I hope that your summer is relaxing and productive! See you next year!

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The Rise of the Bedroom Musician

by Howell “Howie” D. Ledford, Jr.

musician: a person who writes, sings, or plays music with skill and especially as a profession.
– Merriam-Webster dictionary

There is a new type of musician in our schools now. These students are not enrolled in any of our classes or attending rehearsals. They are bedroom musicians.

These musicians carry around a laptop or personal device. Some of them say, “Do you want to hear my new song?” They are at every high school. Their music is hit or miss. They learn from YouTube or some online community. However, these students are composing and arranging music which is in the advanced level in our standards. They’re composing at a level the majority of our Band, Choir, Orchestra, and General Music/Elementary (BCOGE) students are not doing.

These students have talent, but for whatever reason they have slipped through our music education system. So, I ask the question: How do we get them into our music education system? I have ideas, but it will take work on our part to make it happen.

Talk to the students in the population. Treat them as musicians, because they are. Help them out with something. Their composition may not be good, or our style of music, but meet



them where they are. These students do not care what you know. They only want to know that you care. Once you have established a rapport with them, they will be more receptive to your input. Teach them something simple and make their music sound better, then try to recruit them.

These students know how to read music, just not standard notation. They know piano roll notation. A few know how to read standard notation. Try to convert them. You may be successful... or not. If you do not want to throw them to the wolves in your BCOGE class, try having a music technology club. All you need to do is show up and manage. The kids will do the rest.

I think this is a good place to stop and talk about the age-old argument all teachers have made since the intersection of music technology and music education began. “Why don’t they learn how to play a real instrument?” I personally think these students need to play an instrument or sing. This training makes them marketable in the real world. They can play, understand standard notation, make musical friends, and write charts accordingly.

On the flipside, I am going to argue that we, as teachers, should also learn a Digital Audio Workstation (DAW), like Garage Band, Ableton Live, or Pro Tools, to help us. This is what these students are using to create. This in turn allows us to speak their language.

DAWs produce all commercial music. This is not going to change, so brush up on what you learned in your “Survey of Music Technology” course. If you’ve forgotten what you learned back

then, the website www.groove3.com has every course you could think of for \$100-150. I have been successful using this for continuing education credits.

If you have Garage Band, you are set. Garage Band is not the best, but it gets the job done. More than likely, if students do not have an Apple product, these students will have a pirated version of Fruity Loop Studio (FL Studio). FL Studio is easier to pirate than others. Unfortunately, pirating is one of the reasons this population is on the rise. Pirating is free; an instrument rental is around \$25 a month.

If you would like to start somewhere cheap and legal, I would recommend two places. First, go to www.soundation.com. This is an online DAW that will allow you to use your computer. This is free with limitations, or with a subscription you get more features. If you have Music First, you can put this into your bill for your school. Second, get a digital audio interface. A good starter is a Scarlett 2i4 by Focusrite. These interfaces typically come with a beginner level of a serious DAW ready for use.

If you want to go as far as to make a lab and/or music technology type class, try to convince your administration to give you five decent computers. They do not have to be top of the line, but they do have to be above the running specifications. You probably have a couple of microphones and cables lying around. All you then need is five Scarlett 2i4s which any retailer should sell for an educational price under \$175. If you can get computers, you can have a lab for under \$1,000. A lab which can be used for many projects and raise the number of students in your program.

Technology is not going anywhere, and it is getting cheaper. Plus, the bedroom musician population is growing. I think and feel that it is important that we catch this generation because, ready or not, they are coming to our schools.

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Bringing Experiences to Pre-Service Music Educators Through Technology

by Dr. Catheryn Shaw Foster

Introduction

As a new university faculty member, I am tasked with ensuring my pre-service teachers are prepared to enter the field of music education. As I reflect upon my personal philosophy of music education, I want my students to have quality opportunities and meaningful experiences. Providing meaningful experiences for pre-service music educators can prove to be a struggle for schools who are bound by geographic location and limited financial resources. While my students may not be able to travel to the state conference, I want to provide them with professional development opportunities that will be impactful and help them become better teachers. I also want to ensure early field experiences are structured and that I am able to provide guidance as they navigate this new territory. To accomplish these goals, we rely heavily on the technology applications of video conferencing. While we may not be able to travel far from our university, technology is assisting us in traveling around the country to connect with master music educators.

Field Experience

There is usually no question as to the importance of field experience in teacher education programs. Wilson et al. (2001) described field experience as hands-on experience with students that is guided by a master teacher. The most intensive field experience found in a teacher education program is undoubtedly the

requirement of student teaching at the culmination of the program, as not to be confused with early field experiences. “The ‘early field experience’ is defined as field experience that occurs within the first two years of traditional preparation programs” (Washburn-Moses, Kopp, & Hettersimer, 2012, p. 8). These early field experiences are critical in terms of exposing pre-service teachers to the demands of teaching in a realistic situation. It is also important that in early field experience, pre-service teachers are immersed in concentrations outside of their own area, whether that be general music, band, orchestra, or choir.

In the Introduction to Music Education course at Fayetteville State University, one of the goals is to give an overview of each of the areas of K – 12 music education. Each of our students comes with their own experience in these areas, but I have found it helpful to include a master teacher with a model lesson. To do this, we arrange video conference sessions into classrooms where our pre-service teachers can act as observers with a guide (professor) to help take them through the process. This also allows students to move out of that which they are accustomed and observe teachers from other areas of the country. For example, just in this spring semester alone, we will connect with a high school women’s chorus in West Palm Beach, Florida, a high school concert band in Madison, Georgia, and an elementary general music classroom in Wake Forest, North Carolina, and this is all thanks to technology.

Professional Development

Similar to the need for opportunities for field experience, there is also a need for quality professional development experiences. While there are various reasons why it is difficult for pre-service teachers to attend state conference, the point is they are missing out on many positive and rewarding professional development opportunities. We know that professional development for in-service teachers is important; so important that our state organization hosts a conference once a year to provide professional development opportunities for its members. I would argue that these opportunities are just as important for pre-service educators. It is not only continued learning that is taking place within

these opportunities, it is also connections being made between educators.

While the types of opportunities provided by a state conference are preferred, it does not negate the fact that conference attendance is not a possibility for all pre-service teachers. However, using video conferencing technology, master music educators can be brought into the university classroom to provide an enriching experience for these learners at little or no expense. For example, this semester, pre-service music educators at Fayetteville State University will have the opportunity to engage with Dr. Ward Miller, the Brass Caption Head with Blue Stars Drum and Bugle Corps, who is currently living in Minnesota. There will be time for the students to speak with Dr. Miller and ask questions about what he does in relation to music education via a video conferencing application.

Conclusion

More than anything, these technology applications are providing our students with access to meaningful experiences. Location and financial resources should not be a hindrance to the quality of opportunities that are afforded to pre-service teachers, especially when the encounter can happen right on your campus in your classroom. Early field experience and professional development are not only important parts of the learning process, they also create a time for connections to be made and networks to be built. Technology allows us to expand our idea of what “normal” field experience and professional development look like and instead, it allows for new and interesting ways of meeting our students’ educational needs.


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Dr. Catheryn Shaw Foster is currently a Lecturer in Music Education at Fayetteville State University in Fayetteville, North Carolina. She has received degrees in music education from Columbus State University in Columbus, GA, Valdosta State University in Valdosta, GA, and The University of North Carolina at Greensboro. Dr. Foster taught middle and high school band in Georgia, and has served as a clinician and adjudicator in Georgia and North Carolina. She has presented her research at state, regional, and national conferences. Her current research involves the HBCU faculty experience, Growth Mindset in music instruction, and assessing musician participants for groupings in neuroimaging studies. Dr. Foster lives in Thomasville, North Carolina with her husband, Dr. Marc Ashley Foster, Chair of the Department of Music and Director of Choral Activities at High Point University, and two bonus sons, Michael and Pearson.


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